IMAGE

JOURNAL OF PHOTOGRAPHY
AND MOTION PICTURES OF
GEORGE EASTMAN HOUSE

NO. 50

APRIL, 1957

Blanquart-Evard: The Gutenberg of Photography

On the early mass production of photographs to be pasted in printed books

Around the World by 2 A.M.

The Jules Verne play on Magic Lantern slides

IMAGE

VOL. 6, NO. 4
APRIL, 1957

JOURNAL OF PHOTOGRAPHY AND MOTION PICTURES
OF THE GEORGE EASTMAN HOUSE

IMAGE STAFF

Editor, MINOR WHITE

Contributing Editors:

OSCAR N. SOLBERT, *Director*

BEAUMONT NEWHALL, *Curator*

JAMES CARD, *Curator of Motion Pictures*

GEORGE PRATT, *Asst. to Curator of Motion Pictures*

GERDA PETERICH, *Research Assistant*

IMAGE is published monthly except for July and August for the George Eastman House Associates by George Eastman House, Inc., 900 East Ave., Rochester 7, N. Y.

MEMBERSHIP FEE in the George Eastman House Associates including ten issues of Image: U.S., Canada, Mexico, South and Central America and U.S. Possessions, $5.00 per year. Single copies to non-members are $1.00 each. Memberships by persons overseas may be purchased with UNESCO coupons at $5.00.

Copyright 1957 by George Eastman House, Inc.
All rights reserved.
Printed in U. S. A.

TABLE OF CONTENTS

Editorial 79

Blanquart-Evrard:

The Gutenberg of Photography
On the early mass production of photographs to be pasted in printed books
by Gerda Peterich 80

Around the World by 2 A.M.
The Jules Verne play on Magic Lantern slides
by George Pratt 90

Index to George Eastman House Resources 94
American Daguerreotypes

Index to Motion Picture Study Collection 96

Book and Article Reviews 97
Artificial-light Photography, Photography and the Library, On Photography

PACE SETTER

It is one of photography's almost unique characteristics that there is hardly any boundary line between the amateur and the professional. The work of the man who makes use of the camera as an avocation often cannot be distinguished from that which is produced by the man who depends upon the camera for his daily living. The distinction is more a matter of economics, in most cases, than of knowledge or experience.

We were reminded of this characteristic when reading of the final capitulation of the news photographer to the convenience and flexibility of the 35mm. miniature camera. In a recent series of short courses conducted on the West Coast under the auspices of the National Press Photographers Association, the subject of the greatest interest was the use of the miniature camera in newspaper reporting. For decades most news photographers have used the 4 x 5 inch sheet film camera exclusively. Gradually, and timidly, they have made occasional use of the inconspicuous miniature camera. Now it is reported that they have accepted it for more general use.

It has been 43 years since what we know as the miniature camera was first put on the market, for "travelers, sportsmen, explorers, tourists and amateur photographers," as the 1914 advertisement for the Simplex camera announced. This camera took 400 double-frame negatives on a single loading of standard motion picture film. After World War I two famous cameras, the Leica and the Contax, rapidly became enormously popular with amateurs. Two self-trained amateurs, Dr. Erich Salomon and Alfred Eisenstaedt, showed what could be done with these cameras and revolutionized magazine photography.

Throughout the history of photography the amateur has often taken the lead. The science of sensitometry was the contribution of two amateur photographers, Ferdinand Hurter and Vero C. Driffield. The greatest American photographer, Alfred Stieglitz, remained an amateur all his life.

EDITORIAL

The amateur has one great advantage over the professional. He can afford to experiment. He need not count his time. He does not mind risking his reputation. Time and again the devoted amateur—and unless he is devoted he is not an amateur—sets the pace for the professional. Without his enthusiasm and his support, and above all his challenge, photography would be the poorer.

BEAUMONT NEWHALL

Louis Désiré Blanquart-Evrard:

by Gerda Peterich

The following article is an abridgment of one chapter of Miss Peterich's thesis "The Calotype in France and Its Use in Architectural Documentation," recently accepted by the University of Rochester for the degree of Master of Arts. The thesis, in its entirety, is an exhaustive examination of the little-known contribution to photography and art conservation of a group of French photographers who in the middle of the 19th century recorded – often on official government commission – the great monuments of medieval architecture which were then first receiving appreciation.

These photographers made use of Fox Talbot's invention of the paper negative, or calotype, which was improved to such a degree that they were able to take large, highly detailed architectural photographs. Blanquart-Evrard was responsible for the most far-reaching of these technical improvements and, in particular, for making possible the production of photographs in such quantities that entire editions of printed books could be illustrated with actual photographs pasted on their pages.

Louis Désiré Blanquart-Evrard, one of the most important figures in the development of photography and its application to book illustration, was born on August 2, 1802, in Lille, Département du Nord. He entered the tobacco industry and, in 1831, married into the business of a cloth merchant in Lille. In 1826 he began his studies in chemistry with a visiting professor and, in 1844, he learned the Calotype process from a local chemist by the name of Tanner. Trained along industrial lines, he soon recognized the possibilities for photography in mass production. As a practical chemist he deliberately set out to overcome the shortcomings of the Calotype: time-consuming manipulations and uncertainty of permanence of prints. His first successful improvements were communicated to the Académie des Sciences of Paris in January 1847. From there on his entire career was devoted to photography.

Blanquart-Evrard combined industrial foresight and enterprise with deliberate experimentation. He generously gave of his knowledge to others. Fluency of the written and spoken word made him one of the foremost spokesmen of the art. While he did not hesitate to describe his processes openly, nevertheless he did not curtail his profits from his inventions. For it was because of his unequaled sense of promotion that he was able to advance the art more rapidly than any of his contemporaries. His excellent timing in announcing his various improvements contributed greatly to his success. He was quick to recognize the possibilities of newly discovered materials and to adapt them to his own work. Within four years from his first appear-

The Gutenberg of Photography

ance in public, Blanquart-Evrard had reached his goal: the Imprimerie Photographique, a photographic printing house.

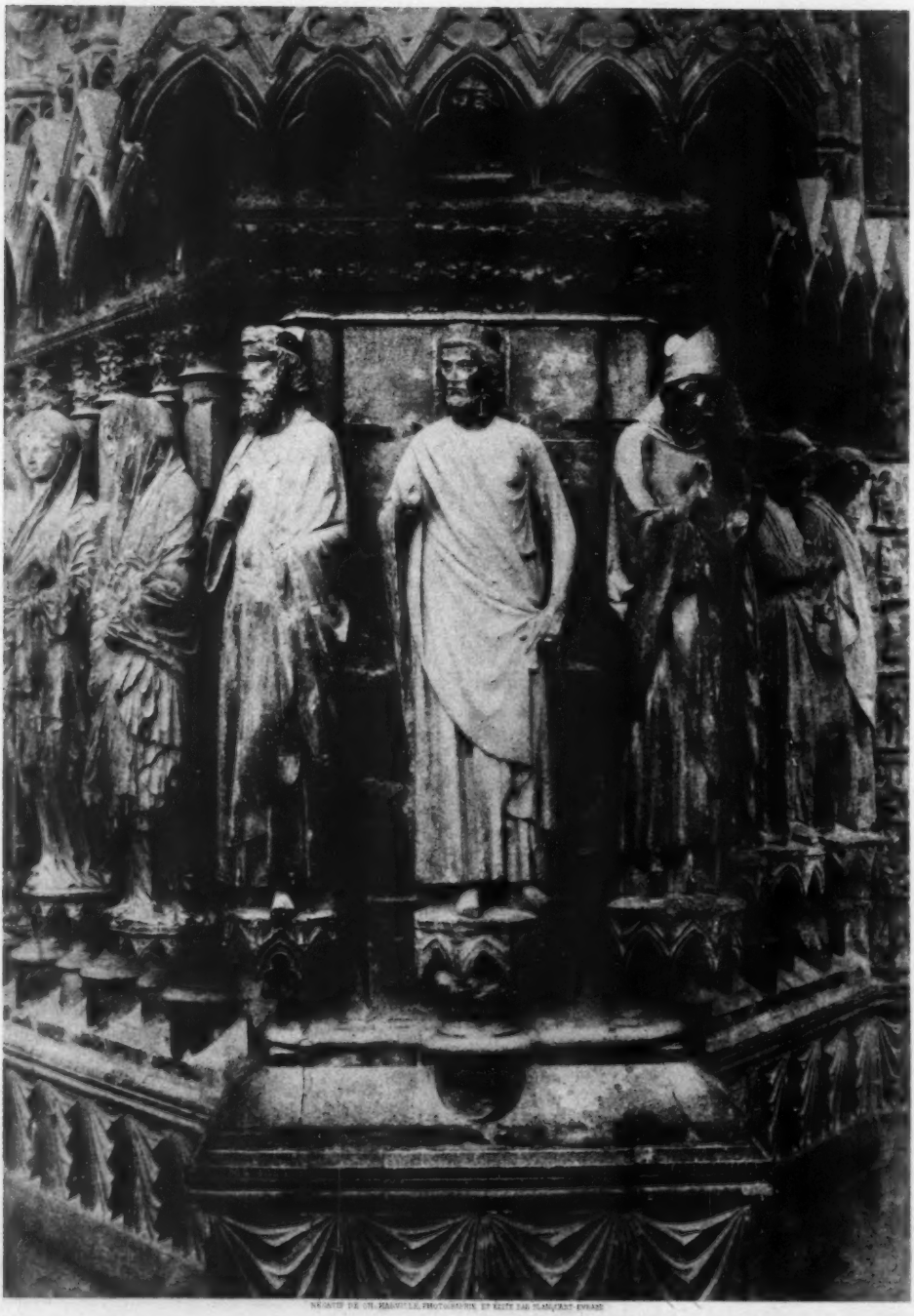
Blanquart-Evrard himself considered photography as a means to an end: book illustration was his main concern. Photographic printing still was a long, drawn-out operation. Photographers felt that they were wasting their time and were looking for an establishment to which they could entrust their negatives. The members of the Société Héliographique, the first photographic society, founded in Paris in 1851, suggested in their meeting of March 7, 1851, the founding of a photographic printing house. According to their minutes, reprinted in *La Lumière*,[1] the official organ of the society, the question was discussed whether it would be feasible to use photographs in book illustration by tipping them in between the printed pages, but the production price appeared to be prohibitive. Several members of the society suggested methods by which printing could be made less expensive, but the committee appointed to work on this did not arrive at any practical conclusion.

Blanquart-Evrard directed a letter to the Société Héliographique which was read at their meeting of April 4, 1851. As a practical business man he stated that two conditions are necessary to make such an enterprise prosper: well organized production, and a market for the product. At the present state of photography these requirements cannot be fulfilled. Prints can only be made under favorable weather conditions. This excludes continuous delivery and does not allow continuous employment of workers, which is essential for an industry. Prices of prints, therefore, will remain prohibitive. The price of fr. 1.50 per print calculated by the committee is not realistic, since the committee based it on the prices of materials alone and overlooked expenses for labor and other items of overhead.

Blanquard-Evrard was already in a position to give an estimate of prices and the quantities of prints that he would be able to turn out: three hundred per day from one negative. This amount could be multiplied by the number of negatives which the size of the establishment would allow to be handled daily. The price per print would range from five to fifteen centimes — an estimate which proved to be too optimistic. The method employed: developing-out positive paper. Printing and developing time: two to five minutes.

The stage for the Imprimerie Photographique was set. The public was impatient to see results. "M. Blanquart-Evrard, of Lille," writes Francis Wey in *La Lumière* on July 27, 1851, "announces the publication of an *Album*, printed in quantities; this is the first work issued from the Imprimerie Photographique, of which this honorable inventor can justly be proclaimed the Gutenberg. We anticipate this photographic album impatiently."*

*Francis Wey's essays on the esthetics of photography were the first of their kind. Wey was not a photographer himself, but had already established a reputation as a writer.



NEGATIF DE CH. MARVILLE, PHOTOGRAPHIE, ET EDITÉ PAR FLANDRIN-EVRARD

CATHÉDRALE DE REIMS.

FIGURE D'UN DES CONTREFORTS DU PORTAIL PRINCIPAL

But there was also doubt about the practicableness of the new process: Blanquart-Evrard was challenged to demonstrate his process in the presence of his fellow photographers who could not obtain results by merely following his written instructions.

Eugène Piot had already published his *L'Italie Monumentale*, a book illustrated with photographs. Francis Wey, in his impatience, attempted to establish priority for Piot. On August 10, reviewing photographs by various members of the Société Héliographique, he praised prints submitted by Blanquart-Evrard, but then continues: "These prints make us anticipate more impatiently the *Album* which M. Blanquart has announced and which is over-due since one month. After having studied his theories we would like to see some practical results. In particular we would like to know how it is possible to achieve better results than those obtained by M. Piot, who has *kept* his promise in giving us his album of remarkable photographs of Italy."[2]

Blanquart-Evrard was embarrassed. He gives us an account of his dilemma in *La Photographie*: "In the situation in which I found myself I had, in order to safeguard my scientific honor, no other choice than to give proof of the practicability of my theories. Nothing less was expected of me than to found a factory and to maintain continuous work by serving photographers and publishers who were interested in enriching their publications with photographs."[3]

And he relates how he found a friend in Hippolyte Fockedey, a man of taste and amateur of the arts, who established with him on his estate in Loos-lez-Lille the Imprimerie Photographique, from which they issued the *Album Photographique de l'Artiste et de l'Amateur*. When it finally appeared, all doubts were extinguished.**

"Finally we have seen it, this long expected *Album;* we own a copy and have it before our eyes. It is not in vain that we despaired earlier . . . ," Francis Wey begins his lengthy review in *La Lumière* for September 21, 1851. And somewhat apologetically, he continues: "If we may fancy that our somewhat skeptical impatience has stimulated Blanquart-Evrard's zeal, then his publication has for us all the charm of a conquest."

The reviewer continues with an appreciation of each of the five illustrations, all photographic reproductions of works of art. He judges them from the point of view of how photography has served the arts through reproduction. Delivered two months late and somewhat more expensive than previously announced, he finds the price still considerably low for such beautiful prints. "Of particular interest regarding Blanquart-Evrard's enterprise is the fact that, in the printing process, he substituted chemical action for the slow, intermittently interrupted and entirely unreliable action of the sun. In solving this problem," he goes on, definitely establishing Blanquart-Evrard's lead over Piot, "he achieved the methods of rapid printing which were necessary to establish the Imprimerie Héliographique."

Thus the Imprimerie Photographique was established. It grew rapidly into a commercial enterprise of considerable size, employing up-to-date labor practices and time-saving devices.[4] The works issued from the establishment during the four years of its existence are albums containing reproductions of paintings and etchings and original pictorial and architectural photographs. The negatives were made by several photographers, including Blanquart-Evrard, who also was the editor.

Of greater importance than these albums, in the light of architectural documentation, are the two works published by Gide et Baudry, Paris, for which the Imprimerie Photographique only made the prints: Maxime Du Camp, *Egypte, Nubie, Palestine et Syrie* (1852), and Auguste Salzman, *Jérusalem* (1856). Of these, Maxime Du Camp's work received the greater praise. His two hundred Calotypes, not all of which are included in the book, were taken under daring circumstances during the years 1849 and 1850. It is a pioneer work. The photographs are of great beauty. In their homogeneity they represent a unique accomplishment for the time.

**The publication date is usually given as July 15, 1851, following a catalogue by Chevalier, but actually publication was delayed until September of the same year.

RHEIMS CATHEDRAL, Detail of principal portal.
By Charles Marville.
Plate 319 from *L'Art Religieux*.

LES ENFANTS DE CHARLES 1st, after Vandyke. From ***Mélanges Photographiques.*** Photographs took the place of engraved reproductions of works of art.

With a keen eye for the pictorial, Maxime Du Camp depicted the archaeologically important, using the technique of distant, medium and close-up views. Where scale was required for the understanding of the size of the monument, he included in an unobtrusive manner a native in a picturesque costume. His compositions are sure, suited to the subject and of excellent taste. Remarkable is the feeling of atmosphere conveyed in the distant views.

Compared to Maxime Du Camp's, Salzman's photographs are unimaginative although equally competent and valuable to the archaeologist. His work came at a time when the novelty of book illustration by photography had already passed its apex.

Blanquart-Evrard's photographic prints of Maxime Du Camp's negatives are superb. Of a slate-grey image tone with an occasional purple tint, on a warm-tone paper, they have preserved all their detail and depth. The matte surface adds richness. The prints bear out Blanquart-Evrard's claim for permanence.

The public, like the reader of these pages, had been led to believe that Blanquart-Evrard used the photographic printing process which he published in 1851. But Blanquart-Evrard had worked out an entirely new process, known to him and his collaborators only. The secret was never revealed until after his death, when Thomas Sutton gave the process in full in *The British Journal of Photography,* XIX (1872), 308-309. He writes:

"The particulars of this process have never yet been published, and I was initiated into the mysteries of it under the promise of secrecy; but now that he is dead and that the establishment has ceased to exist for many years, I conceive myself no longer bound by this promise, but, on the contrary, to be rather bound to publish for the benefit of the photographic community all that I know respecting a process which had certainly produced the finest plain paper silver prints that have ever been seen."

The paper was made by the French firm Canson Frères. This was a paper sized with starch, resin and alkali. It was immersed in a tepid solution of gelatine, iodide and bromide of potassium, then dried. Before "exciting" it was fumed with hydrochloric acid. "It was the acid fuming which conferred on the prints all their peculiar beauty." Immediately after fuming, the paper was floated on the silver nitrate bath, acidified with nitric acid. As soon as the paper was dry, it was used.

"Papers which were excited one day, were useless the next. The operations of fuming, exciting, exposing, and developing [for twenty minutes in a saturated solution of gallic acid] followed each other in rapid succession, and the rooms in which the operations were conducted were always maintained at a temperature of seventy degrees Fahrenheit . . . The whole establishment . . . [was] heated by hot-water pipes. It may be taken as a rule that from the moment of fuming a sheet of paper to the moment of removing it from the final fixing bath did not occupy much more than an hour . . . the exposure did not exceed a few seconds, even in the dullest winter light, and printing operations were never brought to a standstill for want of light. In fact, prints could be produced, even in the depth of winter, from the same negative, at a quicker rate than can now be produced by the photolithographic or Woodbury process."

The prints were toned either in sel d'or, a mixture of gold chloride and hypo, or in plain hypo. "In the case of gold-toning the greatest amount of permanency was secured, but by no means the most beautiful colour, the gold-toning, of course, imparting a cold tint." After toning, the prints were thoroughly washed and finally immersed in a very dilute solution of hydrochloric acid, which would remove some of the paper impurities.

". . . the prints were then hung up to dry in a large glass room at the top of the building, exposed to a strong light. It is a curious fact that this exposure to light, whilst drying, toned the prints to a darker

shade of brown or purple, and had a most beneficial effect."

In Sutton's opinion, no other printing process could rival Blanquart-Evrard's, which the latter employed from the beginning of his printing activities.

"It is impossible for me to describe in so many words in what that special beauty consists; but there can be no doubt of its reality in the eye of any true artist. There is a peculiar sentiment about these prints which render them quite unlike anything photographic that we are accustomed to see, and which takes them at once into the region of art-products."

Blanquart-Evrard's reputation for the permanence of his prints brought the two men together in 1855, when they started operation of a printing establishment in Jersey. In England, people were greatly bothered by the question of fading of prints. A "Fading Committee" was formed by the Photographic Society of London in November 1855. They reported that the main cause of fading was found to be the presence of sulphur. Blanquart-Evrard was known to use gold-toning in preference to the hazardous sulphur-toning in hyposulphite of soda; furthermore, he gave his prints such thorough washing that no traces of the perilous hypo were left. Thomas Sutton had knowledge of these facts. In 1854 he had entrusted Blanquart-Evrard with the printing of the photographs for his *Souvenir de Jersey*, an album which he edited. He had tried to buy Blanquart-Evrard's printing secret, offering him one hundred pounds merely to be allowed to practice it for his own use as an amateur. But Blanquart-Evrard refused. Even an offer by the Prince Consort to buy the process for the benefit of the photographic world had been refused.

Blanquart-Evrard's attitude changed when,

VIEW OF BRUGES., By J. F. Michiels.
Plate 3 from ***Variétés Photographiques.***

Imprimerie Photographique de Blanquart-Evrard, à Lille.

16

PORTIQUE DU CHÂTEAU D'ANET

Maintenant à l'École des Beaux-Arts à Paris.

(Édifices Modernes, 16e Série.)

Photographié par Mr. Ch. Marville

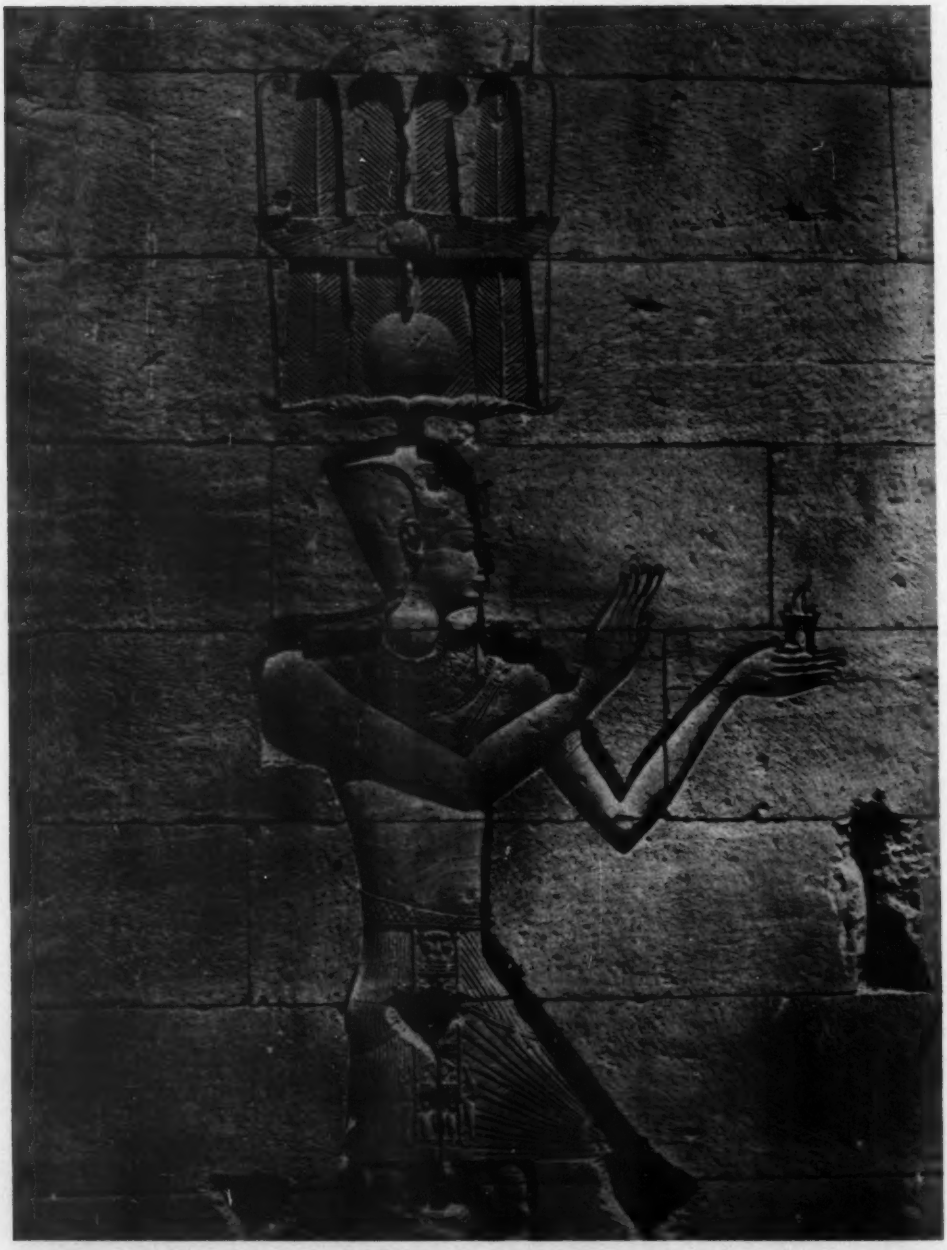
in July, 1855, Sutton published a pamphlet, *A new method of printing positive photographs, by which permanent and artistic results may be uniformly obtained.* "[The] process [was] so similar to his own," writes Sutton, "that he thought it better to stop my further researches and publications by communicating to me his own process under a promise of secrecy."

The two men soon became partners. The firm at St. Brelade's Bay, Jersey, lasted for about two years. The most important of their publications is the magazine *Photographic Notes,* which was started in January, 1856, and continued by Sutton, after the partnership ceased, until December, 1867. Blanquart-Evrard retired from active photography at the end of his collaboration with Thomas Sutton.

BIBLIOGRAPHY

1. *La Lumière,* I (1851), 21.
2. *ibid.,* p.107.
3. Blanquart-Evrard, "La Photographie. Ses Origines, ses Progrès, ses Transformations," pp. 185-186. Reprinted from *Mémoires de la Société des Sciences de Lille,* 1869. Here Blanquart-Evrard gives a detailed account of the development of book illustration from tipped-in photographs to various photomechanical reproduction processes up to the invention of the Woodburytype.
4. For an account of operations at the Imprimerie Photographique see *The British Journal of Photography,* XIX (1872), 308-309.

VIEW OF THE TUILERIES.
Plate 32 from *Mélanges Photographiques.*



NUBIE: KALABSCHEH, bas-relief on rear facade of temple.

Three plates from Maxime Du Camp, ***Egypte, Nubie, Palestine et Syrie.*** 1852.

SYRIE: BAALBECK: Colonnade of the Temple of the Sun.

NUBIE: MOSQUE OF BELLAL.

Around the World by 2 A.M.

by George Pratt

MIKE TODD'S ROARING BIG VARIETY SHOW, the film version of *Around the World in 80 Days*, currently delighting the public and collecting awards from the critics, has a hearty lineage behind it. His global race stands fourth in a developing metamorphosis that traces through serial to book to play to film.

To begin at the beginning, *and to trust report*, Jules Verne, the popular and imaginative novelist of the 19th Century, opened the *London Times* one day and paused at an advertisement inserted by the Erie Railroad company in far-off America. You could, tourists were urged, make a complete circuit of the world in 77 days. Itinerary followed.

New York to Buffalo – 17 hours, Buffalo to Chicago – 21, Chicago to Omaha – 23, Omaha to San Francisco – 93. And so forth.

M. Verne, we are told, transformed this hint into his adventurous *Voyage autour du monde en quatre-vingts jours*, which appeared serially in the Paris *Temps* in 1872. The usual publication in book form followed. This found its way "into everybody's hands."

Musing over the continued vogue of the story, Verne now decided it would make a good play for the Parisian public. He secured the assistance of a practiced dramatist and completed a stage version of 15 scenes. This begins and ends at the "Eccentric Club" in London, where Phileas Fogg makes a million dollar bet that he can tour the world within this miraculous length of time, and later collects his bet. He is accompanied in his hasty transit by a servant named *Passe-Partout*, by a detective named *Fix* who erroneously believes *Fogg* has stolen some money, and by an unfriendly American named *Archibald Corsican* who plans to kill *Fogg* in a duel. *Corsican* was an afterthought especially for the audience. He does not appear in the book.

Paris saluted this return to grand spectacle on the night of Nov. 10, 1874, marveling at the "Cave of the Serpents," the Malayan ballet, the "complete" train on a railroad (construction supervised by Verne himself), and the steamboat *Henrietta*. Verne had whisked the action through Calcutta and San Francisco, which had figured in the Erie itinerary, but had departed from the Erie schedule to include an attack by Pawnee Indians along the (Union) Pacific Railroad and the explosion of the *Henrietta*. Oh yes, and there was a beautiful Hindu lady saved from burning at the stake.

Enraptured, the first-night audience stayed until 2 o'clock in the morning, when the final curtain fell. The elaborate stage machinery must have been speeded up at the more than 400 subsequent performances.

The theatrical version of *Around the World in 80 Days* is charmingly recalled for us by a series of six hand-colored "magic lantern" slides in the George Eastman House collection. Measuring about 9⅛ by 2⅝ inches, these illustrate nearly every change of scene, with the exception of the Malayan ballet. Three slides present two scenes each, while the others crowd in three by including a snippet at the left (these seem to have been rudely sliced in half).

The play began its own globe-circling tour, opening March 20, 1875, in London (where everything went well, barring a hitch in the shipwreck), and nine days later in New York.

Prior to both of these, however, came the mounting at Brussels, Belgium, on Feb. 24, where it held a capacity audience enthralled from 7 o'clock to midnight. A wild success, the house was packed every night, and special trains seemed to transport the entire countryside city-ward to the theater.

Participants in this performance were photographed and their portraits affixed each week to

The rescued Hindu lady and Zozo the elephant adorn the front pages of the *Bruxelles-Théâtre* magazine (Belgium) in an April, 1875, issue, extolling the play version of Jules Verne's *Around the World in 80 Days*. This is a fake, composite photograph, as the magazine cheerfully explained.

30 CENTIMES.

DEUXIÈME ANNÉE. — N° 30. (PARAÎT TOUS LES SAMEDIS) AVRIL 1875

BRUXELLES-THÉÂTRE

Administration :
RUE DU MIDI, 91A

Abonnements :

Clichés A. DELABARRE, Photographe à Bruxelles.

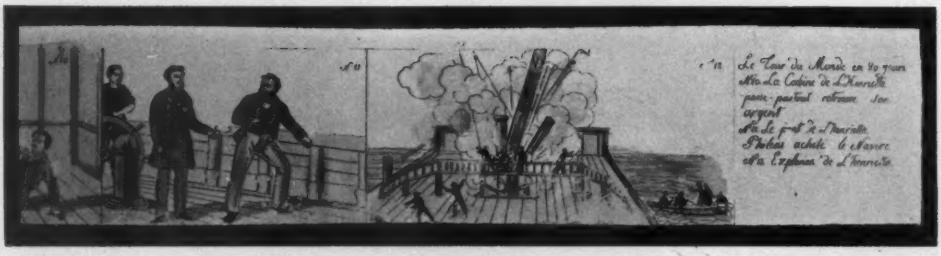
the cover of the magazine *Bruxelles-Théâtre*.

The prize photograph is that of Lina Munte who played the lovely Hindu snatched from sutteeism. She is shown perched on the back of the elephant *Zozo* whose warning blast nightly preceded his entrance in Scene 4. (The Humane Society investigated to make sure he was not being beaten on cue). To show *Zozo* and the Hindu lady together was a *tour de force* which required some explanation—which the magazine supplied. The whole thing was a frank and joyous fake. *Zozo,* too big to climb the photographer's stairs, was photographed where stabled. Mlle. Munte, who *could* climb, was recorded in the shelter of the studio, where the winter winds would not trouble the gauzy veils of her costume. Cut and assemble both photographs, paste on an Oriental background, and re-photograph. Voila!

Even Mike Todd couldn't have been more ingenious.

Magic Lanterns, such as the above, brought the Verne entertainment into the home. Hand-colored slides (below) projected the thrills of the world circuit.

Hand-colored "magic-lantern" slides from the 1870's of Verne's world-tour extravaganza. The peek at the left is of a San Francisco bar-room. The major scene is the "Grotto of the Serpents," from which the world travelers are delivered by a female snake charmer (left center). The Hindu lady (snake-enwrapped at the right) has now joined the party.



Far left: cabin of the steamboat *Henrietta*. Left: bridge of same. Right: the explosion.

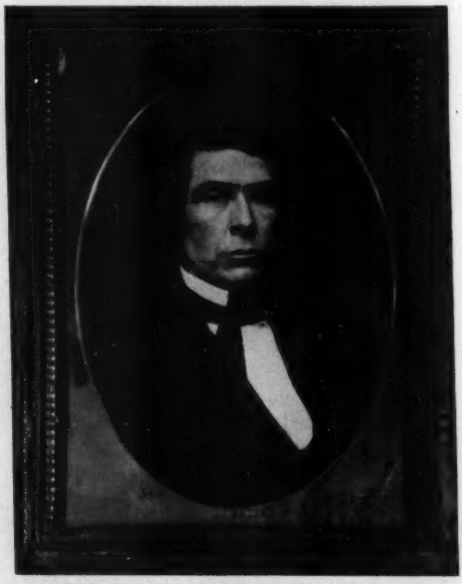
Julien Deschamps played *Fogg's* servant *Passe-Partout* in the Brussels run of the play. Summoned from America, where he had been touring with a French operetta company, Deschamps embarked from San Francisco—just like the play character. Reported the theatre magazine: he had even "traversed the line of the Pacific Railroad."

AMERICAN PORTRAIT DAGUERREOTYPES

The George Eastman House collection of American portrait daguerreotypes is extremely large, thanks to the great popularity of this type of portrait making in the 19th century. Hardly an American family did not visit the daguerreian artist. The physical form of these pictures, carefully framed under glass and enclosed in neat cases of leather, imitation leather or plastic, made them easy to keep. Quantities have survived. To catalogue the entire collection of the hundreds of these family portraits which have found their way into the George Eastman House would hardly be profitable. We have selected, for special mention in this Index of Resources, a few of the more charming of these likenesses.

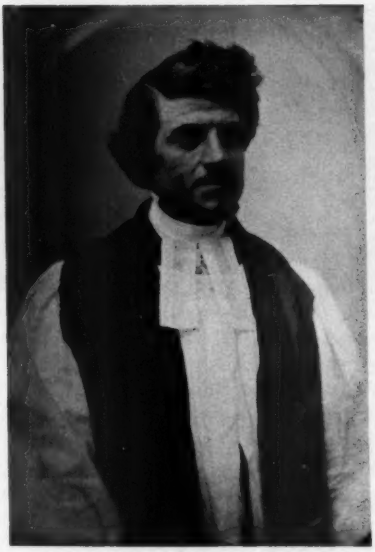
If family portraits are common, portraits of famous people are relatively rare, in spite of the fact that many were taken. Indeed the editor of the professional magazine, The Daguerreian Journal, *warned his readers that celebrities were showing increasing impatience at the constant demand made upon them for sittings – an operation in the 1850s both time consuming and nerve wracking. Because these daguerreotypes were taken, not as mementos, but as models for newspaper artists to draw from, they were undoubtedly discarded after having served their purpose.*

A DAGUERREOTYPIST. Daguerreotype, 8.1 x 6.9 cm. Maker and identity of subject not known. The camera is a typical American daguerreotype camera of the 1850 period. (Neg. 3664)

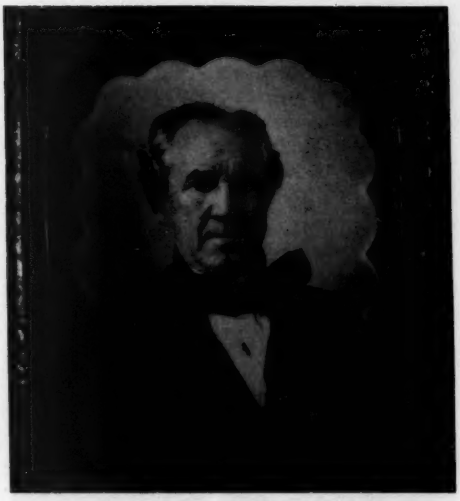


JOHN MINOR BOTTS (1802-1869), American statesman and lawyer. Daguerreotype, 14 x 10.5 cm. Maker not known. (Neg. 3660)

Copies of the photographs appearing in the Indexes may be had for $2.00 each. Please order by number appearing at end of descriptions. Prints are supplied as 8 x 10 glossy.

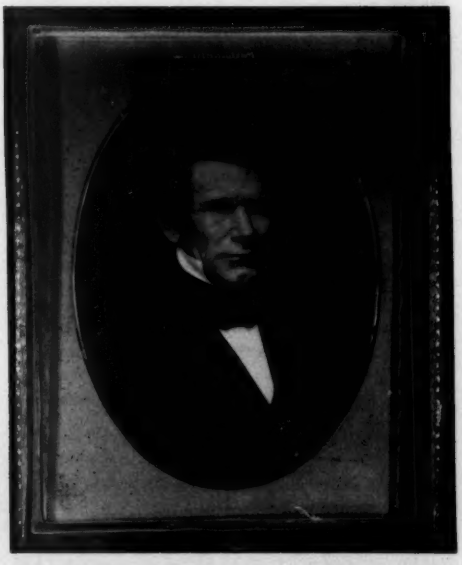


THOMAS M. CLARKE, Bishop of Rhode Island. Daguerreotype, 25.5 x 20.3 cm. by Southworth & Hawes, 1850. (Neg. 3657)



SAM HOUSTON (1793-1863), American soldier and political leader; President of the Republic of Texas. Daguerreotype, 8.2 x 6.8 cm. Maker not known. Boyer coll. (Neg. 3663)

GENERAL BENNETT RILEY (1787-1853), American soldier. Daguerreotype, 13.8 x 10.7 cm. Maker not known. (Neg. 3659)



ROBERT CUMMING SCHENCK (1809-1890), American politician and army officer; U. S. Minister to Brazil. Daguerreotype, 14 x 10.8 cm., by J. H. Whitehurst. (Neg. 3661)

THE GREAT TRAIN ROBBERY

1903. Produced in USA by the Edison Company. Directed by Edwin S. Porter. 740 feet, 35mm positive.

With George Barnes. Frequently this famous film is referred to as "the first story film," "the first Western," "the first one-reeler" or even as the first movie. It was none of these although its international success provided other film workers with the ABC's of the new medium. Well-cut and photographed, it held its own in competition with later films for many years to come.

THE GREAT TRAIN ROBBERY

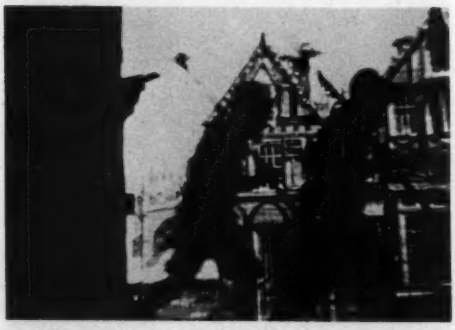
1904. Produced in Philadelphia, USA by Sigmund Lubin. 745 feet, 35mm negative.

The fact that Lubin (who sometimes was alleged to have resorted to simpler methods of plagiarism) painstakingly imitated each single shot of the Porter film, re-enacting each scene with scrupulous detail, indicates the extent to which the Porter production was admired. Where the Edison film had used the Lackawanna Railroad, Lubin made similar use of the Philadelphia & Reading. Undoubtedly Lubin considered that he had made some improvements. He added one single scene: a shot of the robbers plotting the hold-up. He added a real clock in the station scene and a Penn Mutual calendar (for which latter he may well have collected from that company).

LES INVISIBLES

1905. Produced in France by Pathé Frères. Directed by Ferdinand Zecca and Gaston Welle. 300 feet, 16mm silent.

Georges Melies did not long have the field of advanced trick cinematography to himself; the films of Zecca were often equally inventive. *The Invisible Ones* is a charmingly imaginative story filmed with technical brilliance, detailing the troubles unleashed by an eccentric scientist, prototype of the sinister experimenters whose exploits the movies have not yet outgrown, who perfects a potion which renders its user temporarily invisible. Two vagabonds break into his laboratory and the film gaily unfolds their pranks as they subject a medieval town to their invisibility. One sequence is done with the characters in silhouette.



Any of the films in collections that have been duplicated on acetate stock may be screened at Eastman House by accredited students, writers, or scholars who make formal application for this service.

BOOK REVIEWS

ARTIFICIAL-LIGHT PHOTOGRAPHY by Ansel Adams. New York, Morgan & Morgan, 1956. 128 pp, 55 illust. $3.75.

Long awaited Book 5 of the Basic Photo Series extends the Adams Zone System into the field of artificial light.

Adams defines artificial light in a manner that any practicing photographer can understand. The semanticists, of course, might insist that a girl photographed sitting beside an electric light bulb was being photographed in artificial light; Adams, on the other hand, with admirable directness, calls such a situation "existing light." Not until the camera-man introduces additional lighting in order to change the found lighting does he call it artificial. It is necessary, according to Adams, to *conceive* the composition in terms of light controls before a photographer starts to deal with artificial light.

Anyone can argue with this definition, but a foolproof one is still to be offered; and Adams' has the virtue of practicality. And how like Adams it is—the emphasis is put on the man behind the lights!

Book 5 covers a wide variety of material, including some recapitulation of subjects in the previous books. There is a description of terms. (He gives the term "available light" such short shift that one senses his impatience with fashionable names for century-old, standard practices.) The section on the qualities of artificial light is a fascinating exposé of how one man thinks exclusively in terms of the zone system of planned photography. In the section "an approach to lighting" rules of lighting are eschewed in favor of principles of same. In the section on the evaluation of equipment his application of the zone system terminology to flash and speed lamps is explained. In the section on portraiture he joins the other masters of informal portraiture in saying that the sitter, the lights and the photographer have to amalgamate spontaneously. The section on copying techniques with artificial light is superb. He explains more about the philosophy of copying works of art, for instance, than any other book on the subject. In fact the chief feature of this section is his insistance on the ultimate purpose of copy photography. Meanwhile he does not miss a single technical principle, or practical short cut.

Artificial-Light Photography, like the others in the series, is as practical as a Mack truck. At the same time it is aimed at creative photography! Adams is often criticised for being too technical, pseudo-scientific and so on; but wise creator that he is, he knows that technique is at the very core of creativeness. He knows that without technique to occupy the attention of the intellectual part of a man, the heart can not do its work. And when he points to the mountain of dismal photography done to the tune of the credo, "content first and technique second," the value of his photographic discipline looks convincing.

Most of the information in Book 5 is presented with the terminology of the zone system which Adams invented as long ago as 1938. And since this is the only system yet devised whereby practicing photographers can hope to communicate with each other about the gross and the fine points of photography, without learning the whole science of photography or falling back on the inadequacies of salon jargon or commercial patois, the reader would do well to learn the terminology. Once one gets accustomed to the names and symbols, the full brilliance of Adams' understanding of photography unfolds.

The zone system of planned photography is bigger than the man who invented it – and Adams knows this. And while he can not explore or exploit all of its ramifications, he does point out, over and over again, that the zone system is a tool. It is a tool that can be personally shaped, individually sharpened to fit the needs of each photographer. One of the most important lessons that the Basic Photo Series has to offer is the witnessing of the personal use of a universal tool.

MINOR WHITE

PHOTOGRAPHY AND THE LIBRARY by Hubbard W. Ballou, from *Library Trends* (1956) pp 265-293.

Mr. Ballou concludes this article on photography and the library by saying that the librarian of today, and especially of tomorrow, will have to be thoroughly familiar with the techniques and applications of photography and the graphic arts which apply to library work, "if he is to achieve full use of the information stored in his library."

A brief history of the use of photography in libraries from 1844 to the present is included.

The main processes, projection copy, contact, reflex copy are explained very simply. The discussion on microfilming and reading is of considerable length. The lesser known methods, such as copy by heat, are considered. The slant is towards the small library with the small budget and relatively few items to copy. The author says that their best choice is to examine the many combination processes available today, such as photocopy with office offset, or photocopy with office diazo, to name but two of several.

The references run to 145.

In referring to the shape of things to come, the author guesses that direct positive photography will take over with methods similar to that now employed in the Polaroid-Land process.

ON PHOTOGRAPHY edited by Beaumont Newhall. Watkins Glen, N. Y., 1956. 192 pp, 15 halftone illust., color frontispiece. $10.00.

The subtitle of *On Photography* is A Source Book of Photo History in Facsimile. The pages of the book are facsimile reproductions of twenty seven original articles by men and women who have either made photographic history, or commented on it.

The selection of articles is made with the same exceptionally perceptive insight that has long been connected with Mr. Newhall's name. Inclusions such as Fox Talbot's two articles on Photogenic Drawing (1839) and L. J. M. Daguerre's *The Daguerreotype* (1839); or Scott Archer's *Use of Colliodon in Photography,* (1851); or Peter Henry Emerson's *The Death of Naturalistic Photography* (1891) are obvious choices that almost anyone would make. But the inclusion of such articles as Charles Dickens' *Photography,* 1853, or Lady Eastlake's *Photography,* 1857 (one of the earliest critical evaluations of photography as an art medium); or Charles Baudelaire's *The Modern Public and Photography,* 1859, can only come from the vast knowledge of the history of photography that is Mr. Newhall's.

The twenty-seven articles terminate with Edwin H. Land's *One-Step Photography,* (1949) and the introduction to Henri Cartier-Bresson's *The Decisive Moment* (1952). The picture sections are overcondensed.

Before the publication of *On Photography* a student who wished to consult sources would have had to visit libraries in Paris, Rochester, London, New York because no one library today possesses all the originals.

All the creative concepts that have been used in photography are included; so are all the ones in use today. The approaches to picture making by the leaders such as Stieglitz, Weston, Cartier-Bresson or Moholy-Nagy are included. Likewise the significant publications of the men who contributed to the technical development of photography.

The book unfolds with amazing precision the development of photography, and since it is written by the persons responsible, Mr. Newhall calls it "an autobiography."

MINOR WHITE

AUSTRALASIAN PHOTO-REVIEW CEASES PUBLICATION

With startling suddenness the *Australasian Photo-Review* suspended publication with its December, 1956 issue.

The magazine has been devoted to the promotion of amateur photography most of its sixty three years; and only recently, during the past five years, it began to publish historical articles and documentary photographs out of the recently uncovered workers who were both sound documentarians and men of taste.

With the introduction of such articles, *Photo-Review* quickly took on world wide importance, such as it had never enjoyed before. It reported on one find after another and since the process of unearthing wonderful pictures of the history of Australia seemed but started, it is all the more incomprehensible why the magazine should be terminated at this time.

We can thank the *Australasian Photo-Review* for our knowledge of the vast Holterman collection by photographers Beaufoy Merlin and Charles Bayliss; the fascinating work of Matthew Fortescue Moresby who documented Sydney, the homes, the members of the Navy. In its last issue the collection made by Professor John Smith, the First Professor of Chemistry at the University of Sydney, was reproduced and explained. The editor and the publishers can be proud that they made the work of such men known to the world at large. No other photo-

graphic magazine has done as well.

It was a serious loss to the history of photography when this magazine suspended publication; and in our gratefulness for its accomplishments we would like to take this opportunity to applaud the courage it must have taken to introduce documentary and historical material into a publication for amateurs. We can only hope that *Australasian Photo-Review* will return to publication after a brief hiatus.

FIG. 3.

"The important matter of ventilation has been carefully attented to . . ." From *American Amateur Photographer*, 1890.
Markley's Portable Dark-Room.

NOTES

Arthur Rothstein, Technical Director of Photography *Look* Magazine, and a contributor to this magazine, explains in *Popular Photography* (March 1957) how non-photographers sent on assignments by *Look* are taught to use their cameras and other equipment.

Eight photographs of Australian scenes, dating for the most part from 1858, are illustrated in the December, 1956 issue of *Australasian Photo-Review*. Two articles, one by David S. Macmillan, the other by Keast Burke, tell of the photographic work of John Smith, who was Professor of Chemistry and Experimental Philosophy at the University of Sydney. He took up photography as a hobby in 1856 or 1857, and continued into the 1880's. The photographs, mostly from stereo negatives recently found at the University, are of excellent quality.

Photorama (Belgium) published a page article on Voightländer's contributions to photography. Page 217, No. 6, 1956.

PRESENT HISTORY

"X-ray photographs of metals have been taken in the Westinghouse Research Laboratories in Pittsburgh at temperatures as low as 300 degrees below zero Fahrenheit and as high as 3,000 degrees Fahrenheit.

"Aimed particularly at understanding the puzzling behavior of iron-aluminum alloys, the powerful crystallographic x-ray machine designed by Dr. Abraham Taylor is able to shorten the exposures necessary for investigation into the properties of the metals. X-ray photographs can be taken in 1/15th the usual time.

"The x-ray equipment can take snapshots of metals as hot as 3,000 degrees F according to the characteristics of the metal before it vaporizes or undergoes some chemical change due to the high temperatures. This machine can also concentrate a beam to about a tenth the diameter of a human hair, thus allowing the study of individual crystals with an exactness not possible with larger beams."

The Army Signal Corps announced in the *New York Times* for Dec. 8, 1956 the development of a photo-sensitive plastic that could be used for printing photographs in areas affected by atomic radiation.

"The process, originated by the Ferro Chemical Company of Bedford, Ohio, employs a minimum of equipment, no water, chemicals, or darkroom are needed.

"A sun lamp takes the place of an exposure light, and an oven replaces trays of hyposulphite and developing solutions. Printing of the pictures is accomplished in five minutes.

"The announcement added that certain refinements would make the new technique useful to industry and to amateur photographers, who could turn out prints in an ordinary kitchen oven."

GEORGE EASTMAN HOUSE ASSOCIATES CALENDAR

Exhibitions in the Dryden Gallery

April 5 — May 13

THE INTERPRETIVE PHOTOGRAPHY OF LEWIS HINE

The first showing of the Hine Collection since it was donated to Eastman House. Exhibit designed by Robert Doty.

May 8 — July 1

HARRY CALLAHAN

A hundred photographs by one of the most renowned of contemporary artist-photographers.

BALLET SCHOOL by Edith Worth.

Exhibitions in the Study Room

April 1957

Dr. Albert Freed of Brooklyn, New York.

May 1957

Henry Bowden of San Francisco

Travelogues

April 8

THE CARIBBEAN by Fritz Henle.

May 6

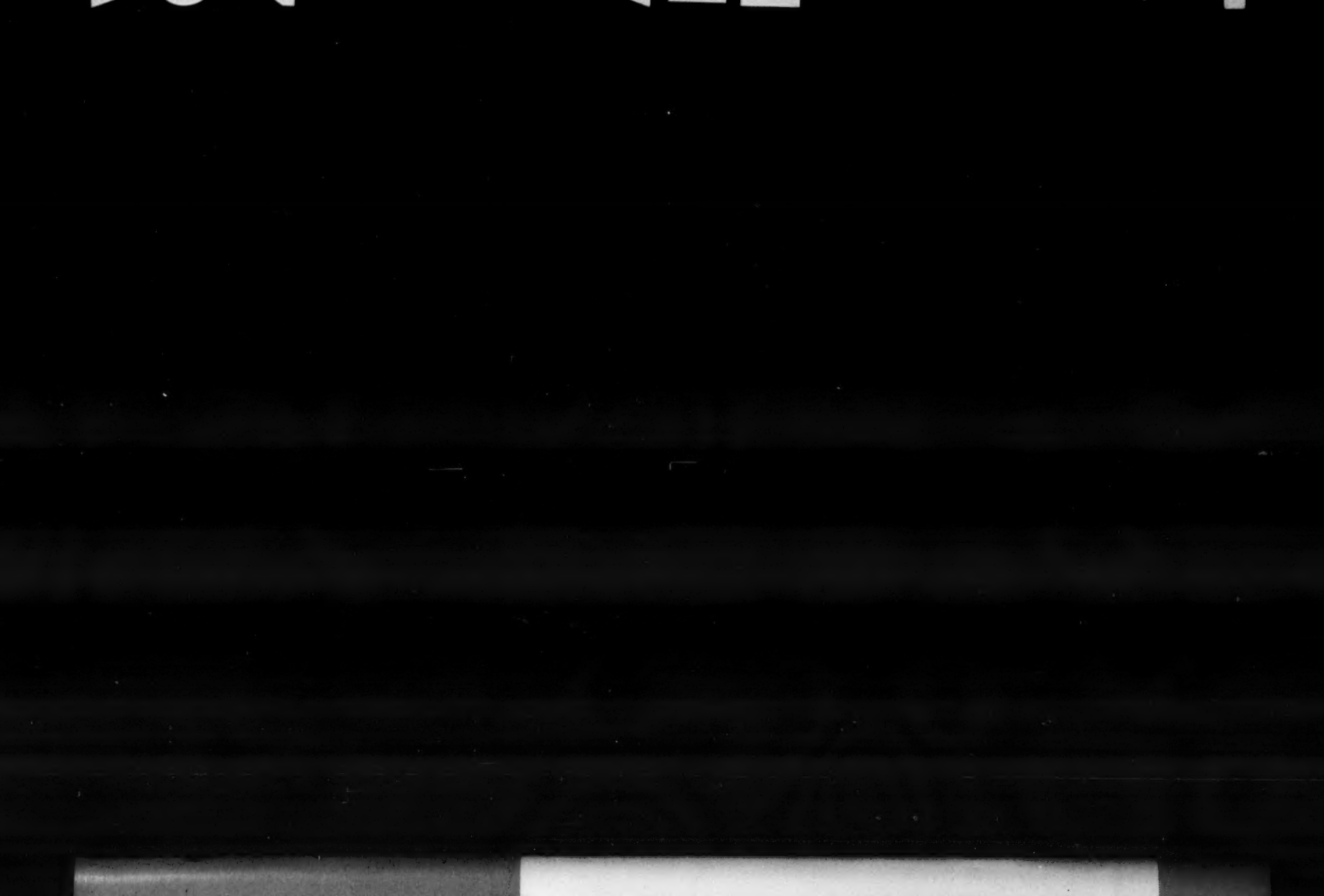
AFRICAN SAFARI by Ray Hickok.

Associates Film Program—Dryden Theatre

April 20

THE GREEN GODDESS with George Arliss.

May 18

CARNIVAL IN FLANDERS with Francoise Rosay.

THE DRYDEN THEATER OF THE GEORGE EASTMAN HOUSE